

NEW EDITION.

THE HARMONIOUS
BLACKSMITH.

Composed by

HÄNDEL

Arranged for the

Harp,

and Dedicated to

Charles Sterthorpe

by his friend

JOHN THOMAS.

Harpist to Her Majesty the Queen.

Ent. Sta. Hall.

Price 3/

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HARP.

1

HANDEL'S
"HARMONIOUS BLACKSMITH"

ARRANGED FOR THE

HARP

BY

JOHN THOMAS.

Molto sostenuto.

(♩=88.)

AIR.

p

p

f

p *mf*

(A & P. N° 9355.)

Sempre legato.**Var: I.**

The musical score is written for Harp and consists of five systems of music. Each system is written in a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system is marked **Var: I.** and **Sempre legato.** The dynamics are *p* (piano) and *f* (forte). The second system is marked *f*. The third system is marked *p* and *mf* (mezzo-forte). The fourth system is marked *f*. The fifth system is marked *p* and *mf*. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs, indicating a continuous, flowing melody.

Legato e sostenuto.

Var: H.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system is marked *p* (piano) and includes fingering numbers (1, 2, 3) and slurs. The second system also starts with *p* and features more complex fingering, including plus signs (+) and slurs. The third system begins with *f* (forte) and includes slurs and fingering. The fourth system is marked *p* and includes slurs and fingering. The fifth system is marked *mf* (mezzo-forte) and includes slurs and fingering. The instruction "Near the sounding-board." is written below the fourth system. The score concludes with a double bar line at the end of the fifth system.

Leggiero.

Var: III.

Var: III.

Leggiero.

p

p

f

p

mf

1st 2nd

Var: IV.

p

sostenuto il basso.

p

f

mf

tr

Con fuoco.

Var: V.

The musical score is written for Harp and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo/mood is marked 'Con fuoco.' and the first system includes a forte 'f' dynamic. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group phrases across measures. In the third system, a '(cb)' marking is present above the first measure of the lower staff. The piece concludes with a final flourish in the sixth system.

HARP.

7

The first system of musical notation for Harp, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The music features a melody in the right hand with a descending scale and a bass line in the left hand. A dynamic marking of *p* (piano) is present in measure 2.

The second system of musical notation for Harp, measures 5-8. The melody continues with a descending scale. A dynamic marking of *f* (forte) is present in measure 5.

The third system of musical notation for Harp, measures 9-12. The melody continues with a descending scale. Fingering numbers 1, 2, and 3 are indicated above the notes in measures 10 and 11.

The fourth system of musical notation for Harp, measures 13-16. The melody continues with a descending scale.

The fifth system of musical notation for Harp, measures 17-20. The melody continues with a descending scale. A dynamic marking of *p* (piano) is present in measure 17.

The sixth system of musical notation for Harp, measures 21-24. The melody continues with a descending scale. A dynamic marking of *f* (forte) is present in measure 21. The system concludes with the instruction *rall: e sosten:* (rallentando e sostenuto) in measure 23.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

- a* Fantasia, dedicated to Thalberg. 5 0
b Introduction and variations on a favourite Air of Bellini. 4 0
b Marche favorite du Sultan. 2 6
c Twelve favourite airs. 3 0

APTOMMAS.

- b* WELSH MELODIES:
1. The rising of the sun. 2 6
2. Of noble race was Shenkin. 2 6
3. Ap Shenkin. 2 6
4. Poor Mary Anne. 2 6
5. Love's fascination. 2 6
6. Sweet Richard. 2 6
b Aptommas's polka. 3 0

BELLOTTA, F.

- b* Galop brillant. 2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi. 3 6

BOCHSA, N. C.

- b* LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
1. Di Pescatore and Ama tua madre (Lucrezia). 2 6
2. O divina Agnese (Beatrice di Tenda). 2 6
3. Com'è bello (Lucrezia Borgia). 2 6
4. Meco e voga voga luna (La Straniera). 2 6
5. March & Pas redoublé (Saffo). 2 6
6. Voga, voga, & Sogno talor (Parisina). 2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini). 2 6
8. Ah! tu sei (Parisina). 2 6
9. Quanto è bello (L'elisir d'amore). 2 6
10. Io l'udia (Torquato Tasso). 2 6

- b* Récréations pour les Harpistes de toutes les forces:
1. My own blue bell. 2 6
2. The bridal ring. 2 6
3. The Prince of Wales' march. 2 6
4. March in the old Irish style. 2 6
5. Souvenir à l'Ecosaise. 2 6
6. The wild white rose. 2 6
7. Rondo à la villageoise. 2 6
8. L'invitation à la polka. 2 6
9. Le moulinet. 2 6
10. Welch polka. 2 6

- b* RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:
1. Planxty Kelly and The old woman. 2 6
2. Nancy Dawson and Savourneen Deelish. 2 6
3. Sly Patrick and The Moreen. 2 6

- c* Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books. each 4 0

- b* PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books. each 3 0

- b* EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books. each 7 6

- b* ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions. 10 0

- b* TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions. 5 0

- c* THE PUPIL'S COMPANION. Forty progressive studies. 4 books each 4 0

- b* TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys. 5 0

- c* A te diro (Roberto Devereux). Transcription. 3 0
b A temple to friendship (T. Moore). Variations. 3 0
b Cease your funning. Fantasia and variations. 4 0
c Cease your funning. (Variations as sung by Mrs. Salmon). 2 6
c Grand military march. 2 0
c Grand parade march. 2 6
d L'encouragement. Simple melodies arranged in a most easy style. 2 6
b Partant pour la Syrie. Fantaisie martiale. 4 0
c Petit souvenir (Tyrolienne de Guillaume Tell). 2 6
c Tartar divertimento (introducing the Tartar drum). 2 6
c The celebrated Rossignol waltz. 1 6
c The last new French march. 2 6
a Weber's last waltz. Grand and brilliant variations. 5 0

CHATTERTON, FREDERICK.

- b* Amor! possente nome. Petite fantaisie. 3 0
b L'horloge des Tuileries. Petit amusement. 3 0
a Le carnaval de Venise. Morceau fantastique. 5 0
b The dawn of spring. Easter piece. 3 0

CHATTERTON, J. BALSIR.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement. 5 0

- b* A SELECTION OF HIS FAVOURITE COMPOSITIONS:
1. Annie Laurie. Scotch melody. Transcribed. 3 0
2. Auld Robin Gray. Scotch melody. Transcribed. 3 0
3. Bardic relics, No. 1. Sweet Richard. 3 0
4. Bardic relics, No. 2. Nos galan. 3 0
5. Bardic relics, No. 3. Olandoverly and Serch hudol. 3 0
6. Bardic relics, No. 4. Of noble race was Shenkin. 3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kenney. 3 0
8. Bridal march. 2 6
9. Chant des Croates (J. Blumenthal). 3 0
10. Don Pasquale. Fantasia. 3 0
11. Gems of Irish melody, No. 1. 2 0
12. Gems of Irish melody, No. 2. 2 0
13. God save the Queen. Variations. 3 0
14. Gondolier row. Variations. 3 0
15. Grand American march. 2 6
16. Il trovatore (The prison scene). 3 0
17. Kathleen Mavourneen and Dermot astore. 3 0
18. L'elisir d'amore. Fantasia. 3 0
19. La gitana. The new cachucha. 2 6
20. Les noces. Fantasia, introducing Danish air. 3 0
21. Relics of Wales (Three Welsh airs). 3 0
22. Rousseau's dream. Capriccio. 3 0
23. The bloom is on the rye (Bishop). 3 0
24. The light of other days (Balfie). 3 0
25. The old house at home (Loder). 3 0
26. Victoria march (introducing "The brave old oak"). 3 0

CHIPP, T. P.

- b* I love but thee (T. Moore). Introduction and variations. 3 0

DUSSEK, O. B.

- d* THE HARPISST'S FRIEND. A series of popular melodies:
1. Merch Megan. 1 0
2. The rising of the lark. 1 0
3. March of the men of Harlech. 1 0
4. Lilla's a lady. 1 0
5. Savourneen deelish. 1 0
6. La rosa waltz. 1 0

GODEFROID, FELIX.

- b* Lucrezia Borgia. Fantasia on Donizetti's opera. 4 0
b Norma. Fantasia on Bellini's opera. 4 0

HOLST, GUSTAVUS VON

- c* "ETRENNES AUX DAMES." Select airs, &c.:
1. True love. German air. Keller. 2 6
2. Le vaillant troubadour. 2 6
3. The farewell of Raoul de Concy. Blaugini. 2 6
4. Le départ du jeune Grec. 2 6
5. Adolphe. German air. 2 6
6. German Waltzes. 2 6
7. Ye banks and braes o' bonny Doon. 2 6
8. What beauties does Flora disclose. Scotch air and a Quick march. 2 6
9. Stanco di pascolar. Venetian air. 2 6
10. Di piacer (La gazza ladra). 2 6

HUNT, W. R.

- c* The blue bells of Scotland. Introduction and variations. 3 0

LABARRE, THEODORE.

- b* Non più mesta. Fantasia on Rossini's air. 3 0
b The last rose of summer. Variations. 2 6
b There is no home like my own. Variations. 2 6

MEYER, F. C.

- b* Auld Robin Gray. Divertimento. 3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing"). 4 0

OBERTHÜR, CHARLES.

- a* Op. 25. Addio, mia vita, addio! Barcarolle. 2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original. 6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera. 3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi. 7 0
b Op. 29. La mélancolie de F. Prime. Transcription. 2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie. 5 0
b Op. 51. La belle Emmeline. Improptu. 3 6

- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
1. La cascade. 3 6
2. La coquette. 2 0
3. La consolation. 3 0

- b* Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:
1. Adelaide. Beethoven. 3 0
2. The first violet. Mendelssohn. 2 0
3. Zuleika. Mendelssohn. 2 0
4. Cooling zephyrs. Schubert. 2 0
5. The huntsman, soldier, and sailor. Spohr. 2 6
6. A ride I once was taking (Trab, trab). Kücken. 2 0
7. My harp now lies broken (Maid of Judah). Kücken. 3 0
8. My heart's on the Rhine. Speyer. 3 0
9. From the Alp the horn resounding. Proch. 2 6
10. With sword at rest (The standard bearer) Lindpaintner. 2 0
11. When the swallows fly towards home (Agathe). Abt. 2 0
12. Oh! wert thou mine for ever. Kücken. 2 0

- c* Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:
1. Ye flow'ers that to me she gave. 1 6
2. Praise of tears. 1 6
3. Norman's Gesang. 1 6

- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
1. Streamlet cease. Curschmann. 2 0
2. Forth I roam. Kalliwoda. 2 0
3. If o'er the boundless sky. Molique. 2 0

- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
1. Bâle. 3 6
2. Zurich. 3 6
3. St. Gall. 3 6

- b* Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
1. Grace. C. Mayer. 2 6
2. La fontaine. C. Mayer. 3 0
3. Si oiseau j'étais. A. Henselt. 2 0

- c* Op. 106. Three characteristic melodies:
1. Wenn ich ein Vöglein wär. 3 0
2. Lisle Laute, lisle lilde. 3 0
3. Virgo Maria (O Sanctissima). 3 0

- c* Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
1. Repose. 2 0
2. Sorrow and relief. 2 6
3. Cradle song. 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs). 6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer. 2 6

- b* Op. 121. Trois morceaux caractéristiques:
1. La gitana. 3 0
2. Mélodie mazurque. 3 0
3. La gazelle. 3 0

- b* Op. 127. Sacred melodies:
1. Martin Luther's hymn. 2 6
2. Old hundredth psalm. 2 6
3. Before Jehovah's awful throne. 2 6
4. Airs from "The creation" (Haydn). 4 0
5. Vital spark of heavenly flame. 2 6
6. Agnus Dei (Mozart). 2 6

- b* Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
1. Nobles seigneurs. Cavatine du page. 2 0
2. A ce mot tout s'anime. Air de Marguerite. 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:
1. Gems of the crimson-coloured even. 2 0
2. She was a creature strange as fair. 2 0
3. 'Tis sweet when in the glowing west. 2 0

- b* Op. 132. Nereides. Sketch. 3 0
b Op. 142. L'invitation del gondoliere. Sketch. 2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera. 4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi. 3 0

- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed. each 2 6
1. Ah! che la morte. Trovatore. 2 6
2. Il balen del suo sorriso. Trovatore. 2 6
3. Si la stanchezza. Trovatore. 2 6
4. Stride la vampa. Trovatore. 2 6
5. La mia letizia. I Lombardi. 2 6
6. La donna è mobile. Rigoletto. 2 6
7. Parigi, o cara. Traviata. 2 6
8. Ah, fors'è lui. Traviata. 2 6
9. Di Provenza il mar. Traviata. 2 6
10. Libiamo (Brindisi). Traviata. 2 6
11. Ernani involami. Ernani. 2 6
12. Va pensiero. Nabuco. 2 6

- b* Op. 158. "SEASIDE RAMBLES." Four musical sketches:
1. Sea nymphs. 2 0
2. Murmuring waves. 2 0
3. My bark glides through the silver wave. 2 0
4. Water sprites. 2 0

- b* Op. 159. Andalusia. Bolero brillant. 4 0
b Op. 166. The keel row. Fantasia. 4 0
b Op. 167. Santa Lucia. Neapolitan air. 4 0
b Op. 170. Un ballo in maschera. Fantaisie. 4 0

- b* Songs without words:
1. Dans ces instants où le cœur pense. 2 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen. 2 0
3. Eilende Wolken, Segler der Lüfte. 2 0
4. Emelina. 1 0
5. Selige Tage. 1 0
6. Nachgefühl. 1 0
7. Adieu, charmant pays de France. 3 0
8. For I, methinks, till I grow old. 3 0
9. L'air est doux, le ciel est beau. 2 6
10. Ange aux yeux bleus. 2 6
11. We rove among the roses. 2 6
12. Au bord du Rhin. 2 0
13. Au bord de la Lahn. 2 6
14. Au bord de la Nahe. 2 0
15. Au bord du Neckar. 1 0
16. Auf leichtem Zweig. 1 0
17. Ah! be not sad. 2 0
18. Remind me not. 1 0

- b* "VOYAGE LYRIQUE." Twenty-four National Airs. each 3 0
1. Norway. 13. Romagna.
2. Sweden. 14. Naples.
3. Denmark. 15. Spain.
4. Russia (God save the Emperor). 16. Portugal.
5. Prussia. 17. Switzerland.
6. Prussia. 18. France (La Marseillaise).
7. Poland. 19. France (Les Girondins).
8. Saxony. 20. Belgium.
9. Bavaria. 21. Holland.
10. Austria (Haydn's hymn). 22. England (Rule Britannia).
11. Hungary. 23. America (Hail Columbia).
12. Sardinia. 24. England (God save the [Queen]).

STEIL, W. H.

- b* My lodging is on the cold ground (variations). 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan. 2 6
a Home, sweet home, of Thalberg, transcribed. 5 0

TAYLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription. 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters). 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations. 3 0
a Rigoletto. Fantasia on Verdi's opera. 5 0

THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed:
1. The ash grove. 3 0
2. The bells of Aberdovey. 3 0
3. Sweet melody, sweet Richard. 3 0
4. The rising of the sun. 3 0
5. The march of the men of Harlech. 3 0
6. Riding over the mountain (original melody by J. Thomas). 3 0
7. The plain of Rhuddlan. 3 0
8. Love's fascination. 3 0
9. The rising of the lark. 3 0
10. The camp (Of noble race was Shenkin). 3 0
11. Megan's daughter. 3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas). 3 0
13. Watching the wheat. 3 0
14. New year's eve. 3 0
15. David of the white rock, or The dying bard to his harp. 3 0
16. Over the stone. 3 0
17. The miller's daughter. 3 0
18. Come to battle. 3 0
19. All through the night. 3 0
20. The blackbird. 3 0
21. The dawn of day. 3 0
22. Britain's lament. 3 0
23. Black Sir Harry. 3 0
24. The departure of the king. 3 0

- b* La source. Caprice of J. Blumenthal, transcribed. 4 0
b The harmonious blacksmith, of Händel, transcribed. 3 6
b Caledonian Fantasia, introducing favourite Scotch melodies. 4 0
b Com'è gentil (Don Pasquale). Fantasia. 3 0
b Deh calma oh ciel (Otello). Transcription. 2 6
b Fra poco a me ricovero (Lucia). Arranged. 3 6

WRIGHT, T. H.